



The Victim of a Mistake of Justice

Warner's Features Throws Light on a Phase of Progressive Penology

"In the Fange of Jealousy" (2 parts)—A Romance of the Parisian Stage—The Hazard of Youth! Presents to Parents a Lesson Many Can Profitably Take to Heart.

"The Hand of the Law" (Warner's Features 3 parts)—Joe Willard escapes from prison. Although pursued by bloodhounds, he stops to save little Miss Hunter from drowning and takes her home. Pay Hunter, her sister, becomes interested in Joe and begs her father to assist him in his escape by permitting him to use her father's horse. Her father readily consents. Pay learns that Joe has been captured and returned to the prison and soon visits him. Joe tells her how he had been convicted on false testimony, and that "Butch" Holden could clear him of the charges if he wished, but "Butch" had grievances against him and refused to speak. At that time Thomas J. Tynan is appointed warden of the prison. He learns Joe's story and designates him as a trusty. "Butch" Holden is fatally injured in an explosion. He sends for Joe, and on his deathbed signs a confession exonerating Joe of any complicity in the bank robbery, and tells him where the stolen money is hidden. Pay, who has just arrived, offers to go to the deserted shack to recover the hidden money, thus proving the statement made in the confession. Rastus Judd, a negro trusty, who overheard the dying confession, is determined to escape and get the money. The race is now between Rastus and Pay. The negro convict arrives first. Pay realizes the situation, and having no weapons loses the race, but is informed that the warden has gone to the Road Camp. A series of hair-raising incidents take place. Rastus is captured. Joe is pardoned and marries Pay Hunter, the girl he has learned to love.

"In the Fange of Jealousy" (2 parts)—World Special Film Features.—In front of the mansion of Pierre Darcier, a dramatic author, a young woman, giving the name of Gilberte Darcier, has met with an accident. He orders that she be carried in. While the convalescing she and Pierre take long walks in the country. Mrs. Darcier resents their intimacies. Gilberte leaves, but the image of the woman still remains with Pierre. He sees her photograph on the front page of a theatrical paper, under the name of Therese Santelli, who has just made a great success of a play at the Theatre des Varieties Parisiennes. Desirous of meeting her again, and, also, perhaps, in the hope of having a play which he has written presented, he decides to go to Paris and invoke her aid. She introduces him to the manager, who reads his play and accepts it. The intimacy forcibly created between the author and Therese arouses the jealousy of Rene Teller, the leading man of the company, and he sends an anonymous letter to Mrs. Darcier, informing her of her husband's infidelity. On receiving the letter she comes to Paris and her husband, agreeably surprised, presents her to the manager, who reads his play and accepts it. The intimacy forcibly created between the author and Therese arouses the jealousy of Rene Teller, the leading man of the company, and he sends an anonymous letter to Mrs. Darcier, informing her of her husband's infidelity. On receiving the letter she comes to Paris and her husband, agreeably surprised, presents her to the manager, who reads his play and accepts it. The intimacy forcibly created between the author and Therese arouses the jealousy of Rene Teller, the leading man of the company, and he sends an anonymous letter to Mrs. Darcier, informing her of her husband's infidelity.

"The Hazard of Youth" (Lubin)—Barbara Young finds her desire for parties and the fun of having her friends call on her thwarted at every turn by her parents. If she goes to a party, father must go along and watch over her, and her fun is spoiled. She cannot go out and callers at home. One day a young man, named Adrian Scott, likes her and she likes him. He is to take her to a party, but father insists on going along, and poor Adrian and Barbara find they are watched every moment. The father of the girl giving the party sees the trouble, and takes Papa Young off to the club, despite his protests. At ten o'clock Papa Young insists upon going back for his daughter and the other has to give in. The little walk home and good-bye at the door that Adrian and Barbara had counted upon is therefore spoiled, and father waits until they shake hands and Adrian leaves. Barbara gives vent to her feelings, and slips out the back way to meet Adrian. Father learns of it and threatens Adrian with a licking, and tells Barbara she is going straight to bed with her disobedience. The inevitable result is that Barbara decides to run away and does, leaving a note telling them just why, and giving them a clear understanding of what they could not see. Mother finds it and sobbingly sees their mistake. So does father at the store, where mother rushes to him with the letter. At the depot as Barbara waits for the train, her courage wanes with each minute. Father and mother rush to her as the train pulls in, and after Barbara and mother have a good cry, father takes hold of the situation and tells Barbara that they have been making a great mistake and begs her forgiveness. The final touch of happiness and better understanding comes when father takes Adrian by the hand and tells him he would like to see him around once in a while.

A film drama of more than ordinary interest, owing to the photography, is now in course of production by Director J. J. Turner at the Pacific Coast studios of the Universal. It is entitled "The Toll of Vice," written by Robert Leonard. Mr. Turner's leading man, in eight scenes of this story Mr. Leonard, who sustains a double role, is double exposed on the film. He shakes hands with himself, changes clothes with himself, and hands himself money.

News of Photoplays and Photoplayers

IN "THE TWINS' DOUBLE" ARE SEEN QUEER FEATS OF CINEMATOGRAPHY

Universal's Star, King Baggot, Exhumed From a Living Grave.—Warren Kerrigan Assumes the Unusual Role of a Brutal Bully.

A remarkable picture as regards cinematography is in course of production at the Pacific Coast Studios of the Universal at Hollywood, Cal. It is entitled, "The Twins' Double" and is in three reels. Francis Ford is the director, and the scenario was written by Grace Cunard. Mr. Ford's leading woman.

The novel feature of this film is that Miss Cunard impersonates three people, twins and their double, and that in one scene all three people are on the screen at the same time. This is accomplished by means of a difficult triple exposure. It is especially difficult in that all three women talk to each other simultaneously.

The story has to do with a female crook, who, after her trial, is acquitted, although the detective who has collected the evidence against her is certain that she is guilty. In an opium-smoking den, the female crook meets her exact double. The double is respectable only that she has the opium habit. The double is

One of the most unusual stories of Indian life yet recorded is to be shown in the new "101 Bison" production, now being staged at Universal Ranch by Director Henry McKee.

The film is entitled "The Werewolf," and relates to a story of the reaping of yesterday's sin. Against a background of powerful emotions and strong action a touch of wild fantasy weaves in and out like a silken thread.

Phyllis Gordon, the daring "101 Bison" favorite, will play the half-breed Indian girl, who is cursed by the monks and changed to a wolf. She resumes human form at will, returning to wreak vengeance upon those whom she thinks have wronged her.

William Clifford plays first the young monk who sins, and a hundred years later comes back as the miner who reaps yesterday's sowing.

Other important parts are played by Margaret Oswald, Miss Walcott, Sherman Bainbridge, Sylvia Ashton, Clarence Burton and Val Paul.

J. Warren Kerrigan is soon to be seen in a character which is new to him—that of a brutal, domineering bully, who takes pleasure in inflicting pain on others. The title of the story is "A Spartan Courtship." It is being produced at the Pacific Coast studios of the Universal by Director Joseph MacDonald. The brute is the foreman of an oil field, the owner of which dies and leaves the property to his daughter. Coming to look over her property, she is thrown in contact with the brute. Although he is taken with her, he sees that he is treated with cold disdain. Down deep in her heart she admires the primitive, forceful elements of the foreman's character. The story deals with the smoothing out and developing of the foreman's character until at the end there is the suggestion of love to come.

Allan Dwan and his entire company, composed of Pauline Rush, M. G. MacQuarrie, Lon Cheney, Arthur Rosson and James Neill, were on the summit of Mt. Love for a week, where Mr. Dwan produced for the Universal the exterior of three feature pictures of two reels each. Two of the stories produced have to do with the exploits of the Northwest, while the third is a typical mountain story of mountain people.

How would you like to dance barefooted in an open field with the thermometer below the freezing point and a flurry of snow flakes in the air? A chilly thought, truly, yet it actually happened at Tappan, N. Y., the third week in November, when the Helen Gardner Picture Players were completing "A Daughter of Pan," a beautiful romantic photoplay in three parts, released by Warner's Features, Inc.

The fifty dainty maidens who were assisting Miss Gardner in this production were "game" and danced their grace-fullest while the camera clicked merrily away. They had to—it was a case of "action!" all the time, otherwise their pink toes would have been severely frostbitten. Of such are the amenities of life as a screen favorite.

The Staging of "Ten Nights in a Bar Room"

Training That Has Won Arthur Johnson His Fame As a Director

Anna Little, the Most Noted "Indian Girl" on the Screens.—Charles Abrams, Manager of Lloyds Films.—Director MacDonald Staging Balzac's "Peau de Chagrin" for the Films.

Lee Beggs has received many compliments on his artistic and effective staging of "Ten Nights in a Bar Room," the big feature produced by the Photo Drama Company. Mr. Beggs adapted the famous drama for film purposes and directed its production. He was for many years a popular actor on the speaking stage and gained his skill as a stage manager there.

Anna Little, leading lady of the New York Motion Picture Corporation's Kay-Bee, Broncho and Domino brands, is a finished actress and wonderfully clever in the art of make-up. She has to her credit years of legitimate and stock experience, and outside of her portrayal of

MASTERS OF STAGECRAFT JOIN THE FORCES OF THE FAMOUS PLAYERS

Hugh Ford, Frederick Stanhope and Edward S. Morange Are Now United with Daniel Frohman, Adolph Zukor and Edwin S. Porter

The latest news in the film world, to the effect that Hugh Ford, Frederick Stanhope and Edward S. Morange, three of the best versed masters of the dramatic art, have allied themselves with Daniel Frohman, Adolph Zukor and Edwin S. Porter, of the Famous Players Film Company, seems to suggest that the motion picture is destined for a greater importance and a broader development than had ever before been hoped for it.

These three men are known internationally in theatrical circles, and are universally recognized as past masters of the drama in all its phases. They have been associated in the production of such prominent artistic successes as "The Garden of Allah," "The Daughter of Heaven," "Joseph and His Brethren," "The Blue Bird," "The Melting Pot,"

mark on the trend of the film art, nothing is too great to be expected. The first subject to be produced through this able alliance will be "The Silver King," the famous play by Sir Henry Arthur Jones. How closely this production will approach the greatest heights that the picture art can reach may, in some measure, be judged by the past achievements of all concerned.

Mr. Ford, when requested for an interview, would not say more than a few words, but in his statement can be detected the analytical mind that will now direct its forces to the production of motion pictures.

"The impression I have gathered from most films of the day," he said, "is that they attempt to become too real. The greatest art is imaginative, and not realistic. When you read the newspaper you are not thrilled. You do not feel any

Much anticipatory interest is being centered on the latest pictures produced at the Western Essanay studio by G. M. Anderson. It is a comedy entitled "Snakesville's New Doctor," in which all the favorite characters that have helped to make the "Alkali Ike" series so famously popular appear to added advantage. To them are added new characters, notably those played by Lloyd Ingraham and Margaret Clayton, who is the heroine of the story and is delighted at the opportunity thus given her of still further demonstrating her versatile gifts as a motion picture actress to be reckoned with. Miss Clayton plays the part of the new doctor, and when it is hinted that all the other characters successfully fall victims to the most distressing diseases and accidents in order that they may receive ample medical attention at Dr. Margaret's soft, dainty hands—why, you can figure out yourself all the splendid possibilities of this story. And you may be pretty sure that G. M. Anderson hasn't overlooked any of them. Of course, Broncho Billy appears himself in this picture.

There has been such an insistent demand for Keystone comedies from exhibitors all over the world that the New York Motion Picture Corporation, of whom the Keystone Film Company is a subsidiary company, has decided that hereafter there will be three Keystone comedies released a week, and in addition to this there will be released once a month a multiple reel comedy. These multiple reel comedies will be released as specials. The first of these will be "Zuzu, the Band Leader," a two-reel comedy, staged by Mack Sennett, managing director. Mabel Normand, Ford Sterling and all the Keystone stars will be seen in this screaming farce. The special following this will be "Raffles, the Gentleman Burglar."

Mr. Stanhope obtained a thorough training on the English stage, and is an authority on the costumes, costumes and manners of all periods. He was associated for many years with George Edwards, and his experience in the production of the biggest European musical, Shakespearean and spectacular plays has made him an adept in the handling of ensembles. This intricate and difficult work of the stage has become so systematized by Mr. Stanhope that the question of numbers, be it a hundred or a thousand, is merely a matter of detail to him. His knowledge of theatrical lighting is so well known that it is not necessary to dwell upon it. In America he has played an important part in the artistic success of the Century Theatre.

Mr. Morange, one of the best-known authorities on scenic art in the world, has been the artistic guide of this group in all their productions. He is not only an artist of rare skill and conceiving power, but an able architect, and is probably one of the most thoroughly equipped masters of the architectural and decorative arts. Messrs. Ford, Stanhope and Morange will co-operate with Edwin S. Porter, Technical Director of the Famous Players, in the production of massive, spectacular motion picture subjects.

Mr. Porter, one of the pioneers of the film industry, and considered to be a wizard of the camera, recently went to Los Angeles to open a studio for the Famous Players, where the others will join him as soon as they can close their theatrical affairs in the East. The full import of the acquisition of moving pictures of these three trained theatrical specialists, resolves itself into a question of degree. Their experience in the dramatic, pictorial and spectacular branches of the theatre, make their talents wholly adaptable to motion picture work, and allied with the personnel of the Famous Players Film Company, which has already placed its indelible

emotion, because it is only a cold recital of the events of the day. It is too real—too actual. Genuine emotion is created by a subconscious appeal to the imagination.

"Most film directors get all their emotion out of the actors themselves, and neglect the other agencies that complete a dramatic composition. There is a pulse in life in a piece of scenery that can transmit a direct message to the audience, aside from the acting that surrounds these mechanical properties. The combination of acting, lights and scenery, so as to create a single impression is the truest art, on the stage, in pictures, or through any other method of expression."

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Kate Kirby Sails As a Supercargo

Throws In Her Fate With Ship and Crew Consigned to "The Port of Doom"

In "Smithy's Grandma Party," An Essanay Release, the Gaiety Girls Are Treated to a "Blowout" That Results in a "Blowup" for Them and the Unfortunate Professor.

"The Port of Doom" (Famous Players Feature, 4 parts)—Forton, a wealthy ship owner, tries to arrange a match between his secretary, Fuller, and Vera, his daughter, who, however, loves the first officer of one of her father's vessels, Giles. This ship arrives in port with its captain ill, who forwards a letter to Forton by Giles advising his employer to place the bearer in charge of the ship during his illness. He also writes on a separate note the fact that the ship is in bad condition, with danger of wreck and loss of life unless it is at once repaired. Fuller receives the letter, and, eager to collect the insurance on the damaged vessel which through his marriage with the owner's daughter he will eventually obtain, hinders the ship out at once, with the first officer in command. The ship leaves, and the next morning Vera is found to be missing. The most thorough search fails to give any clue to her whereabouts, and in despair Forton and Fuller call on Kate Kirby to place the case in her hands. In reaching into his pocket for a photograph of Vera requested by Kate, Fuller drops an envelope addressed to himself at another address than the one he had previously stated to Kate. Kate observes this discrepancy, and after the two leave rushes out and at once goes to the address on the envelope. Arrived there, she finds a woman and a child. As Kate is examining the woman to determine her relationship to Fuller, he enters, and realizing that Kate has learned of his dual life jumps through the window and escapes. By diligent application Kate traces him to Boston, where he hovers about the wharves, destitute, hungry and exhausted. Kate here introduces the new scientific marvel and transmits Fuller's photograph by telephone to the Boston police, who secure him and hold him until Kate's arrival. In the meantime Kate has learned that Fuller is a dope fiend, and she smashes at her table would cost his life, destroys it under her foot. In furious, insane rage, Fuller springs upon Kate, but after a tense moment a thrilling rescue is accomplished. Kate now advances the theory that Vera eloped with Giles on the ship. It is necessary to reach the vessel and warn Giles of its perilous condition.

Kate Kirby locates the ship off Norfolk, overhauls it, and tells Giles to sail for port at once, describing the vessel's dangerous weakness. Giles, believing Kate's story is a ruse, actsuated by Forton to bring his daughter back and possibly arrest Giles, jumps at her, and tells her he will not return. Kate swears she is telling the truth, but Giles persists in continuing the trip. Kate is forced to remain on the ship in the knowledge that the rotten ship is still with all on board. A day later a storm breaks, the rotten ship gives way, and Giles learns, in sorrow and too late, that Kate spoke the truth. The vessel is completely under his control, and all on board abandon hope and resign themselves to death. But at the eleventh hour, when the ship is already partly submerged, a rescue is effected, all lives are saved, and a reconciliation follows between Vera and her father.

"Smithy's Grandma Party" (Essanay).—Professor Smithy, a physical culture expert, and his assistant, Swift Sam, prepare to give a blowout for some chorus girls of the Gaiety Theatre. The professor's wife being away, gives him opportunity for having a grand old time. The girls, however, refuse to go to the Smithy home unless some female member of the family be present as chaperon. Smithy brings the butler, make him up as a grandmother. The party is in the height of its seriousness when wifey returns unexpectedly, demands that the butler return her clothes, and enters the gymnasium, where the party is indulging in a hilarious repast. Smithy recognizes his wife immediately and makes a break for the door, but she catches him, and gently but firmly thrusts him into the bathtub filled with cold water. The whole affair being cold, the guests leave in an unexpected manner.

"James Lee's Wife" (Reel)—James Lee is an artist, light and selfish. His wife is that tragic type of woman who loves intensely and feels deeply. In a pretty milkmaid the artist finds a model to his liking. She is fresh, young and appeals to his imagination. In the pettiness that springs up between them, James Lee forgets his wife, and the milkmaid turns with scorn on her fisherman lover.

Hurt to the quick the happy light dies out in the wife's life when she observes James Lee caress the girl. When the artist takes the milkmaid in his arms and she feels the brutal warmth of his kiss, she shrinks away in fear and returns penniless to her fisherman. When James Lee returns to his wife she is gone. He tries to reason it out. He misses her and her thousand little cares. A deep love never left before now awakens. She goes to a holy hermit, who advises her to pray and fast. In a lonesome spot in the rocks where the waves break James Lee finds his wife praying. In shame he kneels beside her. She looks and the fond light returns to her eyes and she knows that her prayer has been answered.

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